Owner's Manual

AD15VT
AD30VT
AD50VT

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Introduction

WELCOME ABOARD!

Thanks for choosing the VOX AD15VT, AD30VT or AD50VT Valvetronix amp. To ensure a long and trouble-free relationship with your new amp, please read this manual carefully, use the amp as directed and keep the manual for future reference.

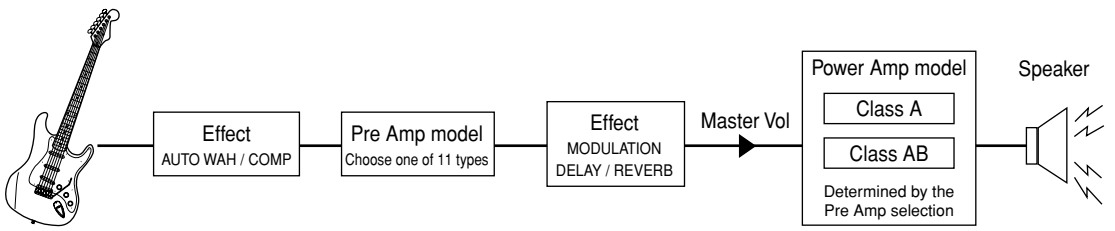
MAIN FEATURES

- The AD15VT, AD30VT and AD50VT use Valve Reactor technology, and feature a power amp circuit containing a 12AX7 (ECC83) dual triode valve ("vacuum tube") that would normally be used in a preamp. This allows the amp to produce the true sound and feel of a bona fide all valve (tube) amp.
- Sophisticated modeling technology is used to provide eleven different amps. They range from classic vintage amps of the past to current expensive high-end valve amps, and are accessible at the turn of a knob.
- Eleven high-quality effects are built in and seven are multi effects that let you use two effects simultaneously plus Noise Reduction.
- You can store your favorite amp and effect settings as a program, which contain two different settings (CH1 and CH2). You can switch between these settings from the top panel, or by using the optional VFS2 foot switch connected to the rear panel (Channel Select mode). In addition, there's one preset program for each amp type (Preset mode).
- In Manual mode the sound you hear will reflect the physical settings of the knobs.
- If you connect the optional VFS2 dual foot switch (sold separately), you can use it to switch programs or bypass effects.
- The power level control (The AD15VT doesn't have this feature.) lets you adjust the output wattage of the power amp. This means that even when the master volume is turned up to the max to drive the Valve Reactor power amp, you can adjust the volume without losing any tone.
- The external speaker out jack (AD50VT only) lets you connect a guitar speaker cabinet (8 ohm) of your choice.

SIGNAL PATH

Your guitar sound passes through the following sections.

(You can refer to "The Guitarist's Guided Panel Tour" while you read the explanation that follows.)



VALVE REACTOR TECHNOLOGY

THE POWER (AMP) AND THE GLORY!

Valve Reactor technology was first used on the VOX AD60VT & AD120VT Valvetronix amps.

Since conventional modeling effects for line recording are not used directly with a speaker, they do not include a power amp circuit, output transformer, or speaker. In other words, they only have a preamp circuit.
A real valve amp sound, however, is produced not just by the preamp, but also by the tone and distortion of the power amp, and by the constant changes in impedance that are created by the power amp driving the speakers. The AD15VT, AD30VT & AD50VT contain an actual low-wattage valve power amp circuit, a virtual output transformer (patent applied for) that uses solid-state components to simulate an output transformer, and a dummy speaker circuit that simulates the varying impedance of a real speaker. This means that although it's low-power, the power amps used in both the AD15VT, AD30VT & AD50VT have the same circuit structure of an actual all-valve (tube) amp.

While much of the tone creation and shaping carried out is done in the digital domain, the Valve Reactor power amp is 100% analogue. The resulting journey your guitar's signal takes through the analogue world of the power stage plays a major role in providing the all-important feel and tone of the original amps we modelled.
The Valve Reactor power stage is, to all intents and purposes, a bona fide valve (tube) push-pull power amplifier, but in miniature. It utilizes a 12AX7 (ECC83) valve (a dual triode device — meaning "two valves in one") and is equipped with an output transformer, just like a "real" valve amp.

The power amp output signal is designed to "read" the constantly changing impedance curve of the dummy speaker circuit system and feed this information back to the virtual output transformer — just like an all valve amplifier does. This information permits the behavior of the valve stage to vary with the speaker load (impedance), which is another important part of "real world" valve tone.

Apart from the vital valve tone this ingenious power amp design provides, it also allows us to replicate various "circuit characteristics" that are unique to the all-valve power stages of the amps we've modelled. These "characteristics" include: Class A or Class AB operation, Presence and Resonance (low end) control circuitry (both found in the negative feedback circuit that some, but not all, valve power amps have) and power output. Being able to match such vital characteristics helps ensure that each and every one of our models is as tonally authentic as possible — as opposed to the usual "close but no cigar" norm of digital modeling. And just so you know, this patented in USA power amp technology is unique to VOX Valvetronix.

Quick Start

Once you've satisfied your primal urge to play, I'd like to urge you to give this manual a chance — it's been written by a fellow guitar nut and this amp boasts some killer bells 'n' whistles that warrant your interest. In short, it'll be worth your while, we promise. This said, here's the "Quick Start" — enjoy! I look forward to taking you through the amp in more detail once you're done...

> **HINT:** If you're not sure of the location of a control or switch referred to in this Quick Start section, you can refer to the illustrations in the section entitled "The Guitarist's Guided Panel Tour" (page 5).

SETUP

1. **Turn the MASTER volume control on the amp all the way down.**

2. **Plug one end of the supplied power cord into the AC power connector on the rear panel, and plug the other end into a wall outlet.**

3. **Plug your guitar into the INPUT jack on the top panel.**

4. **Turn on the POWER switch.**

5. **Slowly raise the MASTER volume to adjust the volume.**

> **HINT:** The rear panel POWER LEVEL control controls the output level of the power amp, letting you adjust the volume while keeping that great-sounding power-amp distortion! (The AD15VT doesn't have this feature.)

> **NOTE:** You won't hear any sound for a few seconds while the valves warm up. This isn't a malfunction, this is how a tube operates normally.

CHECKING OUT THE PRESET PROGRAMS

1. **Press the top panel PRESET button.**
   The PRESET LED will light (this means you're in Preset mode).

2. **Turn the AMP selector to select an amp type.**
   For each amp type you select, a preset containing a typical sound for that type will be selected; i.e., the GAIN, VOLUME, TREBLE, MIDDLE, BASS, and effect settings will be switched automatically. If you want to hear the amp without effects, press the effect bypass button.

SWITCHING BETWEEN THE CHANNELS OF A PROGRAM

1. **Press the top panel CH (Channel) button.**
   The CH1 or CH2 LED will light, and the program assigned to the corresponding channel will be recalled (Channel Select mode).

2. **CH1 and CH2 will alternate each time you press the CH button.**

   HINT: You can store your favorite settings in each channel of the program. For details, see "Storing your program" (page 14).

CREATING YOUR OWN SOUNDS

1. **Press the top panel MANUAL button.**
   The MANUAL LED will light (you're in Manual mode).

   HINT: You can also create your own sounds in Preset mode or Channel Select mode. However, the process is a bit easier to understand in Manual mode, since the positions of all knobs (except the EDIT 1 knob) are exactly what you're hearing. In other words, what you see is what you get!

2. **Use the AMP selector to select an amp, and adjust the GAIN, VOLUME, TREBLE, MIDDLE, and BASS accordingly.**

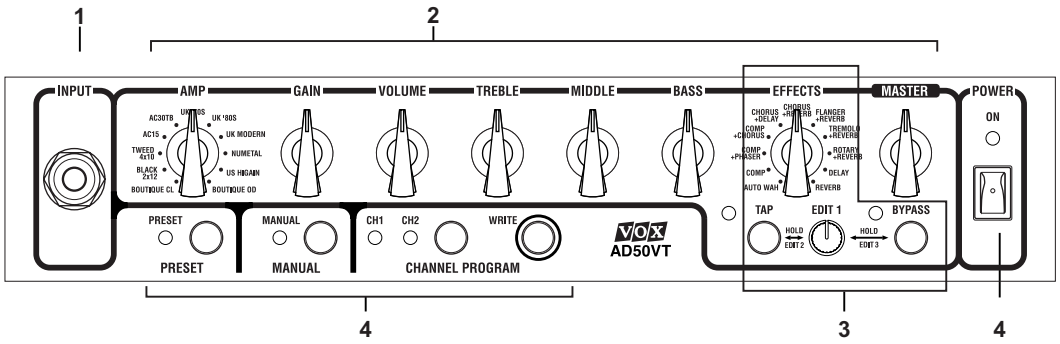
3. **If you want to use an effect, use the EFFECTS selector to select an effect type, and use the EDIT 1 knob to adjust the depth of the effect. For modulation-type effects like CHORUS or TREMOLO, or the DELAY/REVERB effect, just press the TAP button twice to set the modulation speed or the delay/reverb time to the corresponding interval — it doesn't get much easier than that!**
   If you don't want to use an effect, press the BYPASS button. You can edit more effect parameters but you'll have to read the manual to find out how.

4. **When you've come up with a sound you like, write it as described in "Storing your program" (page 14).**

The Guitarist's Guided Panel Tour

In this chapter we're going to take a look at the top and rear panels of your Valvetronix amp.

A. Top Panel



1. Input Section

This is where you plug in your guitar.

2. Amp Section

Here's where you make your settings.

AMP selector switch
This selects one of the amp type models. As mentioned earlier, each model replicates the preamp (with its gain and tonal response), the power amp operation (class A or AB), negative feedback circuitry (or lack thereof), and the response of the tone controls and their placement within the circuit. The all-important power amp stage is also reconfigured according to the original. The amp types include the legendary VOX AC30TBX, and provide eleven models that faithfully simulate classic valve amps. For details, turn to "Amp models and effects" (page 17).
Preset mode (when the PRESET LED is lit) lets you select preset programs that contain typical sound and effect settings for each amp type.

GAIN
This adjusts the preamp gain. Higher settings will give you more distortion

VOLUME
This adjusts the volume.

TREBLE, MIDDLE, and BASS
This trio of knobs allow you to dial in the exact amount of high, mid, and low frequencies. Also, as you'd expect (and hope!), the exact manner in which each one of these controls behaves and also interacts with the others is dependant on the amp model selected. Turn to the "Amp models and effects" section (page 17) for more information.

> **NOTE:** In keeping with the originals, certain models will produce almost no sound if all of these three tone controls are turned all the way down (counter-clockwise).

> **NOTE:** Not all of the original amps that we modeled actually have all three of the Treble, Middle, and Bass controls. In such cases, we allow you to use all three knobs to effectively increase the tonal range of the original. Turn to the "Amp models and effects" section (page 17) for more information.

MASTER
This adjusts the volume that is output from the preamp to the Valve Reactor power amp. This will vary the amount of distortion created by Valve Reactor.

> **NOTE:** The MASTER volume control is NOT programmable.

> **NOTE:** The GAIN control also affects the amount of distortion. For some settings, there may be virtually no distortion.

3. EFFECT SECTION

Here you can make settings for effects and noise reduction. For details on each effect, refer to "Amp models and effects" (page 17).

EFFECTS
Selects the type of effect. You can use the TAP button, EDIT 1 knob and Bypass button to adjust the parameters of each effect. When you select an effect type, the effect parameters will be initialized and Effect Bypass will be defeated.

EDIT 1
Use this to adjust the parameters of each effect. By using this knob in conjunction with the TAP and BYPASS buttons as described below, you can adjust three different parameters. (That is, if the BYPASS LED is dark.)

- Turn EDIT 1 (without pressing a button) (EDIT 1)
- Turn EDIT 1 while pressing TAP (EDIT 2)
- Turn EDIT 1 while pressing BYPASS (EDIT 3)

If the BYPASS LED is lit (the effect is bypassed), you can hold down the TAP button and turn the EDIT 1 knob simultaneously to adjust the noise reduction sensitivity.

NOTE: You can't adjust the effect parameters while the BYPASS LED is lit.

TAP (EDIT 2) and LED

This button enables you to set the speed of a modulation-type effect (such as CHORUS or FLANGER) the delay time REVERB length; simply press the button twice at the desired interval.
The LED blinks at the specified speed or time.

HINT: To set the time to exactly match the tempo of a song, press the TAP button several times along with the song.

HINT: You can also adjust the speed or time, by holding down the TAP button and turning the EDIT 1 knob. (This is the EDIT 2 mode)

NOTE: If the BYPASS LED is lit, you won't be able to use the TAP switch to set the time. (The TAP LED will be dark.)

BYPASS (EDIT 3) and LED

If you don't want to use an effect, press this button to turn the effect off (i.e., bypassed). If the effect is bypassed, this LED will be lit.

NOTE: You can't adjust the effect parameters if the BYPASS LED is lit.

HINT: While the effect is bypassed, you can adjust the noise reduction sensitivity by holding down the TAP button and turning the EDIT 1 knob.

HINT: The bypass setting is remembered even when you switch modes, switch programs, or turn off the power.

HINT: The Bypass button can be used to modify effect parameters (EDIT 3). Press and hold Bypass and simultaneously turn the EDIT 1 knob. See the chart on page 23 for what parameters can be controlled.

4. PRESET/MANUAL/CHANNEL SECTION

PRESET and LED
This button puts your Valvetronix amp into Preset mode and you can use the AMP selector to select a “typical” setting for each amp type. If the PRESET LED is lit, you’re in Preset mode!

MANUAL and LED
This button puts your Valvetronix amp into Manual mode which means the physical position of each knob (except for the EDIT 1 knob) determines exactly what you will hear. This means that the amp will operate just like a conventional guitar amp. If the MANUAL LED is lit, you’re in Manual mode.

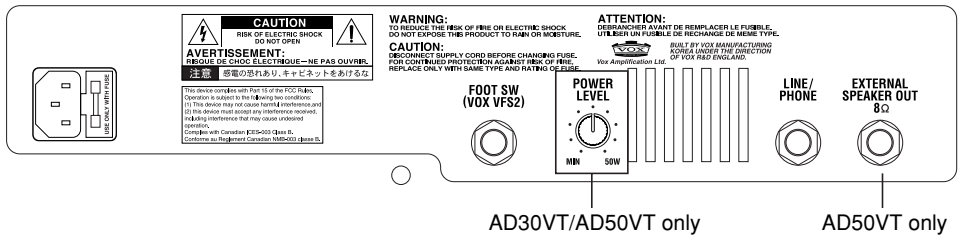
CH (Channel), CH1/CH2 LEDs
This button switches between the two channels and The LED of the selected channel will light. In Preset or Manual mode, the CH1 and CH2 LEDs will be dark. If from either of these modes you then press this CH button, you’ll switch to Channel Select mode, and the channel (1 or 2) that you selected most recently will become active.

WRITE button
Use this button to save a new program into CH1 or CH2. Refer to “Storing your program” (page 14).

5. POWER SWITCH

When the power is on, the indicator located above the switch will be lit.

B. Rear Panel


CAUTION
RISK OF ELECTRIC SHOCK
DO NOT OPEN
AVERTISSEMENT:
RISQUE DE CHOC ELECTRIQUE—NE PAS OUVRIR.
注意 感電の恐れあり、キャビネットをあけるな
WARNING:
TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK DO NOT EXPOSE THIS PRODUCT TO RAIN OR MOISTURE.
CAUTION:
DISCONNECT SUPPLY CORD BEFORE CHANGING FUSE.
FOR CONTINUED PROTECTION AGAINST RISK OF FIRE, REPLACE ONLY WITH SAME TYPE AND RATING OF FUSE.
ATTENTION:
DEBRANCHER AVANT DE REMPLACER LE FUSIBLE.
UTILISER UN FUSIBLE DE RECHANGE DE MEME TYPE.
Vox Amplification Ltd.
BUILT BY VOX MANUFACTURING KOREA UNDER THE DIRECTION OF VOX R&D ENGLAND.
USE ONLY WITH FUSE
FOOT SW (VOX VFS2)
POWER LEVEL
MIN
50W
LINE/ PHONE
EXTERNAL SPEAKER OUT 8Ω
AD30VT/AD50VT only
AD50VT only

AC power
This is where you connect the included power cord.

FOOT SW
You can connect the optional VFS2 dual foot switch here, and use it to switch programs or bypass the effects while you perform.

POWER LEVEL
This adjusts the output wattage of the power amp.

AD30VT: less than 0.1 W – 30 W **AD50VT:** less than 0.15 W – 50 W

NOTE: The AD15VT doesn't have this control.

NOTE: The power level setting isn't saved as part of the program.

This control lets you get that highly desirable, fat, warm sound of the Valvetronix power stage being driven hard (a common trait of all great valve power amps), at various levels. This will enable you to play comfortably in a small room or compromising your all-important tone.

LINE/PHONE
Use this jack if you're plugging directly in to a mixer, recording device, or if you're using headphones. The output from this jack is taken from immediately before the ValveReactor power amp, and the character of the guitar amp cabinet is applied to it.

NOTE: Connecting headphones to this jack will mute the internal speaker.

EXTERNAL SPEAKER OUT jack
You can connect a guitar speaker cabinet to this jack.

NOTE: Sound will not be output from the internal speaker if you use the external speaker jack.

NOTE: The AD15VT and AD30VT don't have this jack.

Important: To ensure that your system works correctly, you must observe the following points.

a) Don't use an external speaker whose impedance is other than 8 ohms.
b) Don't connect a speaker whose rated input capacity is less than 50 watts. The speaker may be destroyed if you ignore this caution — not recommended!
c) You must use a speaker cable to connect an external speaker. Don't use a shielded cable like the one you use to connect a guitar to an amp.
d) You must turn off the power before connecting the cable. Connecting the cable while the power is turned on may damage your amp.

About the three operating modes

The AD15VT/AD30VT/AD50VT contains eleven “preset programs.” To select one of these, enter Preset mode (which simply means, press the PRESET button) and turn the AMP selector.

There are also two rewritable “channel programs” which you can select by pressing the CH button or by using the optional VFS2 foot switch.

Preset mode (selecting a preset program)

In Preset mode, simply turn the AMP selector to select a preset program that contains “typical” settings for each amp type. The GAIN, VOLUME, TREBLE, MIDDLE, BASS, and effect settings will switch automatically.

Getting to Preset mode

If the PRESET LED is dark, you’re not in Preset mode. Press the PRESET button to make the PRESET LED light.

> **NOTE:** If the CH1 or CH2 LED is blinking (i.e., when you’re in the middle of selecting a writing-destination for the program) the PRESET LED won’t light when you press the PRESET button the first time. In this case, just press the PRESET button once again.

Selecting a preset program

With the PRESET LED lit, turn the AMP selector and the preset program for each amp type will be selected. (The physical settings of the top panel control knobs and EFFECTS selector are ignored at this time.)

> **HINT:** If you want to bypass the effect, press the BYPASS button. If the BYPASS LED is lit, the effect is bypassed. Press the BYPASS button once again to cancel bypass and enable the effect once again. The AD15VT, AD30VT & AD50VT remembers the bypass setting even if you switch modes or programs, or turn off the power.

Channel Select mode (selecting a channel program)

In Channel Select mode you can press the CH button to recall the program saved in each channel (CH1 and CH2), automatically switching all of the amp and effect parameters.

Getting to Channel Select mode

If the CH1 and CH2 LEDs are dark, you’re not in Channel Select mode. Press the CH button. Either the CH1 or CH2 LED will light, and you’ll be in Channel Select mode.

> **NOTE:** If the CH1 or CH2 LED is blinking (i.e., when you’re in the middle of selecting a writing-destination for the program), the program won’t switch when you press the CH button the first time. In this case, press the TAP button to stop the blinking.

SWITCHING CHANNELS

With either the CH1 or CH2 LED lit, press the CH switch. The channel will change each time you press the button, and the program stored in each channel will be recalled. (The physical settings of the top panel selector knobs and control knobs are ignored at this time.)

> **HINT:** If the optional VFS2 dual foot switch is connected to the rear panel, you can use it to switch programs. For details, refer to “Using the VSF2 dual foot switch” (page 16).

> **HINT:** If you want to bypass the effect, press the BYPASS button. If the BYPASS LED is lit, there is no effect. To turn the effect on, press the BYPASS button once to turn off the LED. The AD15VT, AD30VT & AD50VT remember the bypass setting even if you switch modes or programs, or turn off the power.

MANUAL MODE

When the AD15VT, AD30VT or AD50VT is in Manual mode, it works just like a non-programmable guitar amp. In other words, the positions of all top panel selectors and knobs (except for the EDIT 1 knob) indicate exactly what you’re hearing.

GETTING TO MANUAL MODE

If the MANUAL LED is dark, you’re not in Manual mode. Press the MANUAL button; the MANUAL LED will light, and you’ll be in Manual mode.

> **NOTE:** If the CH1 or CH2 LED is blinking (i.e., when you’re in the middle of selecting a writing-destination for the program), the MANUAL LED won’t light when you press the MANUAL button the first time. In this case, simply press the MANUAL button once again.

> **NOTE:** In Manual mode when you edit parameters that aren’t defined by a knob setting (i.e., effect parameters or noise reduction settings), those settings are saved automatically, and will be recalled the next time you enter Manual mode. However if the EFFECTS selector is at a different position than it was when you were last in Manual mode, the default settings for that effect type will be loaded.

> **HINT:** If you want to bypass the effect, press the BYPASS button. If the BYPASS LED is lit, there is no effect. To turn the effect on, press the BYPASS button once to turn off the LED. The AD15VT, AD30VT & AD50VT remember the bypass setting even if you switch modes, programs, or turn off the power.Creating and storing your own program

Creating and storing your own program

There are two ways you can do this; by tweaking an existing preset program that's close to what you have in mind, or by starting from scratch.

CREATING YOUR OWN PROGRAM

Let's start from scratch.

1. **Choose any program in Preset or Channel Select mode, or select Manual mode.**

   HINT: Since we're starting from scratch it doesn't matter what program you choose.

2. **Use the BYPASS button to bypass the effect. (The BYPASS LED is lit.) If you want to use an effect, you can add it at the end of this process.**

3. **Use the AMP selector to select the amp you want to use.**

   HINT: For details on the amp types, refer to "Amp models and effects" (page 17).

4. **Adjust the top panel GAIN, VOLUME, TREBLE, MIDDLE, and BASS knobs as desired.**

5. **Hold down the TAP button and turn the EDIT 1 knob to adjust the noise reduction. This setting is also saved as part of your program. For details, refer to "Adjusting the noise reduction" (page 13)**

   HINT: Adjust the noise reduction so that you don't hear noise when you're not playing your guitar.

6. **If you want to use an effect, press the BYPASS switch once again to turn bypass off (the BYPASS LED goes dark).**

7. **Select an effect, and make adjustments. For example if you want to add delay, turn the EFFECT selector to "DELAY." If the selector is already set to "DELAY," you'll have to turn it to a different effect and then back to "DELAY."** Use the TAP button or EDIT 1 knob to adjust the delay time and delay level (the amount of delayed sound).

DELAY TIME:	Press the TAP button twice (at the desired interval), or hold down the TAP button and turn EDIT 1.
DELAY LEVEL:	Turn EDIT 1 (without pressing any button).
DELAY FEEDBACK:	Turn EDIT 1 while holding down the BYPASS button.

HINT: For details on the effects, refer to “Amp models and effects” (page 17).

8. **When you’ve come up with a sound you like, store the program.**

   NOTE: In Preset or Channel Select mode, the changes you made will be lost if you switch to a different program or Manual mode or turn off the power without storing the program first.

   NOTE: The effect bypass setting isn’t stored as part of the program.

ADJUSTING THE NOISE REDUCTION

Here’s how to adjust the noise reduction

HINT: When using a high-gain amp model such as “NUMETAL” or “US HIGAIN,” we recommend that you use noise reduction, since more gain means more noise!

NOTE: The noise reduction setting is part of each program. In Preset and Channel Select modes, your setting will be lost if you switch to a different program or to Manual mode (or turn off the power) without storing your edited program first.

1. **Press the BYPASS button to make the BYPASS LED light.**

2. **Hold down the TAP button and turn the EDIT 1 knob to adjust the noise reduction sensitivity. Turning the knob toward the right will produce greater noise reduction (less noise). If you turn the knob all the way to the left, noise reduction will be off, and won’t do anything (more noise).**

   NOTE: Depending on the guitar you’re using, excessively high noise reduction settings may cause notes to be cut off in an unwanted manner!

3. **If you want to use effects, press the BYPASS button to make the BYPASS LED go dark and the effect(s) will be heard.**

STORING YOUR PROGRAM

When you've come up with a sound you like, you should store (write) the program.

1. **Press the WRITE button. The CH1 or CH2 LED will blink.**

2. **Press the CH button to select the channel in which you want to store your program. The program will be stored in the channel whose indicator is blinking.**

   HINT: If, during this process, you decide that you really don't want to store the program, you can press the TAP button to cancel at this point. The LED will stop blinking, and you'll return to the mode in which you were.

3. **Press the WRITE button once again. Your program will be saved in the specified channel, and the LED of the destination channel will stop blinking and remain lit.**

   NOTE: The program that was previously stored in that channel will be overwritten; in other words, the settings that used to be stored in the channel you selected in step 2 will be erased.

   NOTE: The effect bypass setting isn't stored as part of the program.

   NOTE: If you're creating your sound in Preset or Channel Select mode, your changes will disappear if you switch to a different program or to Manual mode before storing.

CHECKING THE SETTINGS OF A PROGRAM (ORIGINAL VALUES)

If you want to find out exactly what settings are saved in a preset or user program, you can use the Original Value function.

When you're turning a knob to adjust the value of a parameter, and the value at that moment matches the value that is saved in the program (i.e., the "original value"), the PRESET LED will blink if you're in Preset mode, or the channel LED will blink if you're in Channel Select mode.

HINT: When you've found a program you like, and want to know just what settings it contains, simply use this Original Value function!

NOTE: The settings of the top panel MASTER volume and the rear panel POWER LEVEL controls aren't part of the program, which means that the Original Value function isn't available for these knobs. Also, the Original Value function doesn't operate in manual mode.

RESTORING THE FACTORY SETTINGS

Here's how you can restore the factory settings.

NOTE: If you do this, the programs you saved in the channels will be completely erased, and will be reset to the factory settings.

NOTE: Effect and noise reduction settings made in the Manual mode will also be erased.

1. **Turn the power off.**

2. **While holding down both the CH and WRITE buttons, turn the power on. When the CH1 and CH2 LEDs begin blinking, release these two buttons.**

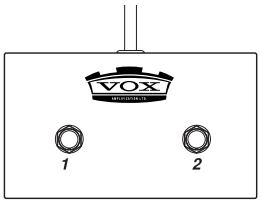
   HINT: If you decide to abort this operation, press the TAP switch at this point.

3. **When you press the WRITE switch, the CH1 and CH2 LEDs will change from blinking to lit. Initialization will be completed in a few seconds, and the amp will switch to Preset mode.**

   NOTE: Never turn off the power while initialization is taking place.

Using the VFS2 dual foot switch

If the optional VFS2 dual foot switch (sold separately) is connected to the rear panel FOOT SW jack, you can use it to switch programs or turn effect bypass on/off.



VFS2 left switch (switch 1): Switches channel programs

VFS2 right switch (switch 2): Switches bypass on/off, or turn Manual mode on

SWITCHING THE CHANNEL PROGRAM (SWITCH 1)

Each time you press the VFS2's left switch (switch 1), you'll alternate between CH1 and CH2.

> **NOTE:** Switch 1 has the same function as the channel select switch on the top panel. If you press switch 1 in Preset mode or Manual mode, you'll change over to Channel Select mode. Also, pressing switch 1 during the process of storing a program (the CH1 or CH2 LED is blinking) will change the store-destination.

TURNING EFFECT BYPASS ON/OFF (SWITCH 2)

Hold down the top panel BYPASS switch and press the VFS2's right switch (switch 2). This assigns the function of switch 2 as "bypass on/off." Now when you press switch 2, effect bypass will alternately be turned on/off.

> **HINT:** The amp will remember the switch 2 assignment. This setting is remembered even if you switch modes or programs, or turn off the power.

SWITCHING TO MANUAL MODE (SWITCH 2)

Hold down the top panel MANUAL switch and press the VFS2's right switch (switch 2). This assigns the function of switch 2 as "Manual mode." Now when you press switch 2, the amp will switch to Manual mode.

> **HINT:** The amp will remember the switch 2 assignment. This setting is remembered even if you switch modes or programs, or turn off the power.

Amp models and effects

In this section we're going to talk about the eleven amp models and effects.

Amp models

Which amps did we painstakingly model for our selection of eleven? Believe me when I say it wasn't easy 'cos, as I'm sure you know, there's a plethora of great-sounding amps out there. After countless hours of soul searching, earnest discussions (not to mention the occasional friendly argument!), calls to tone-wise friends (some professional players, some not ... but all blessed with great ears) plus, of course, listening and playing, a top eleven list was finally drawn up. As you're about to discover, the ones we went with are not only the cream of the crop but also offer up the widest possible array of the greatest guitar tones known to man — from pristine clean to outrageous overdrive and all points in-between.

Controlling Factors

As already touched on in this manual "Guitarist's Guide" although the top panel of your Valvetronix amp houses controls for TREBLE, MIDDLE, BASS, GAIN, VOLUME, and MASTER, not all of the amps we've modeled have as many controls. In such cases, rather than leave you with knobs that do nothing, we've made full use of all five Valvetronix amp controls without compromising the accuracy of any of our models. This means you'll be able to mimic the full tonal spectrum of each and every one of the originals we've modeled ... and then some, thanks to the extra flexibility and additional control the five Valvetronix amp controls give you.

For example, if an original doesn't have a Gain Control (AC15, AC30TB, UK '70S, BLACK 2x12, and TWEED 4x10), the Valvetronix's GAIN control will mimic the original's Volume control. This, of course leaves you with three volume controls to use; VOLUME, GAIN, and MASTER. As you already know, MASTER is a universal, non-programmable control that allows you to set the overall volume of the amp. So, the programmable VOLUME control (the knob right next to GAIN) effectively acts as a second "Master Volume," allowing you to ensure that the volume of each of your programs compliments the rest. Cool stuff, I'm sure you'll agree ...

Also, if an original amp doesn't have a complete 3 band EQ network then we'll set up the "missing" tone controls on our model to be "neutral" (i.e. as the original) when set at 12 o'clock — thus giving you extra tonal flexibility in those EQ areas, if you so wish. Just so you know, the amps we modeled that don't have individual controls for Treble, Middle and Bass are:

Amp	Original tone controls
AC15	Bass Cut switch
AC30TB	Treble and Bass controls

Tube Talk

Us Brits call 'em valves while our US cousins call 'em tubes ... as the saying goes: England and America are merely two countries divided by a common language! Anyway, call 'em what you will, these wondrous glass bottles lie at the tonal heart of each of our 11 models. As all the amps we've modeled hail from one of the two countries just mentioned, in honor of their heritage, the descriptions of all English amps will employ the words "valve" and "valves," while the American ones will be tubular!

QUESTION: What's the difference between an ECC83 preamp valve and a 12AX7 preamp tube?

ANSWER: Nothing! They're the same exact thing — namely the most popular preamp tube in ampland. ECC83 is the British name, 12AX7 (a.k.a. 7025) is the American.

Power Amp Accuracy

As already touched on a couple of times, what happens in the power stage of any good tube amp is of paramount importance to the way the amp sounds, feels and behaves. The way the power amp operates (Class A or Class AB), the power tubes used (EL84s,EL34s, 6L6s, 6V6s), the exact nature of the negative feedback loop circuitry, and how the power stage interacts (a relationship called damping) with the speaker(s) it is driving — all these things play a vital role in the creation of tone. And, thanks to our patented in USA Valve Reactor Technology all these important bases are faithfully and accurately covered. For example: if you choose the amp model AC30TB — an amp with a Class A power stage and no negative feedback — that's exactly what your Valve Reactor power amp reconfigures itself to emulate. And, as an added bonus, thanks to our rear panel POWER LEVEL control you can adjust the output power (Wattage) to best suit the size of the room you're playing in. (The AD15VT doesn't have this feature.)

Turn It Up!

Truly great, all-valve amps have one thing in common — they invariably sound at their best when they're cranked to the max! It's got nothing to do with eardrum shattering decibels either; it's just that when the power valves are driven hard, they definitely impart a unique tone and width to the overall sound. Thanks to the awesome accuracy of our Valve Reactor power amp, the same is also true of your Valvetronix combo. For this reason, we heartily recommend that you crank the sucker up as often as possible. And, as already pointed out, thanks to our unique POWER LEVEL control (not provided on the AD15VT), you can adjust the output Wattage to suit every occasion — from bedroom, to garage, to gig ... and all points in-between. So, what are you waiting for — select, crank 'and' enjoy!

This all said, let's take a look at each of our amp models...

1. BOUTIQUE CL

For this amp type, we modelled the Clean channel of a very rare, very expensive and respected 100 Watt head named the Overdrive Special. We auditioned several top-shelf boutique amps for this model but this amp was the clear winner. Its beautifully rounded low-end, delightfully transient mid-range attack and sweet treble make it the perfect partner for single- coil pickups. It is also incredibly responsive and extremely sensitive to picking styles and pickup selection. Strummed chords just ring out and blossom.

Original's tube compliment: 3 x 12AX7s in preamp, 4 x 6L6s in power amp.

2. BLACK 2x12

This dual channel, blackfaced beauty is considered a "must- have" 2x12 combo for many professionals. Its celebrated clean sound is very tight "n" twangy, with a deep, taut, piano-like bass.

Pristine clean tones aside, BLACK 2x12 is also capable of producing that classic Chicago blues tone — especially with single coil pickups. In keeping with the original, when pushed hard the bass tends to crumble so raise the MIDDLE and lower the BASS. Because the EQ network of BLACK 2x12 lies before the main gain stage of its preamp, pushing the mids results in a lovely, singing blues tone.

Original's tube compliment: 4 x 12AX7s & 2 x 12AT7 (a.k.a. ECC81) in preamp, 4 x 6L6s in power amp.

3. TWEED 4x10

This 4x10 combo was built in 1959 and originally intended for bass. This said, guitarists were quick to embrace its smooth-yet-cutting on-the- edge tone. TWEED 4x10 is very responsive to both picking strength and guitar volume setting. By backing-off your axe's volume when the amp is cranked, you can produce a beautifully clean and full tone. It also means that dynamic picking control allows you to make notes or chords more distorted or clean than others, depending on how hard or how soft you pick.

TONAL NOTE: Just like on the original, the tone controls are highly interactive. The TREBLE, MIDDLE AND BASS controls will affect each other depending on your settings.

Original's tube compliment: 1 x 12AY7, 2 x 12AX7s in preamp, 1x GZ34 rectifier, 2 x 5881s in power amp.

4. AC15

This is modelled on Channel 2 of an amazing sounding 1962 VOX AC15. This 1 x12", 15 Watt, valve driven combo was unleashed on the market in 1958 and was the first ever VOX amplifier. Thanks to its compactness, built in vibrato and tremendous tone, it was a huge hit with the popular British guitar bands of the time.

One of the biggest reasons for its signature tone is the fact that it employs EL84 output valves in a Class A circuit with no negative feedback. The result of this design is more perceived power and more distortion — the latter of which gets thick with second and third order harmonics that increase as the amp is cranked. Thanks to Valve Reactor Technology the power stage of your amp is automatically switched to its "EL84s in a Class A circuit with no feedback" emulation whenever AC15 (or AC30TB) is chosen.

The AC15 is the very essence of simplicity. The Channel we modelled only has three controls — Volume, Brilliance (really a bass cut) and Top Cut. When you select AC15, the GAIN control mimics the original's Volume control. The BASS control acts as the Bass Cut (originally labelled Brilliance) with total variability instead of the original two position switch. Since everyone leaves the Top Cut in the full ON position, we've eliminated this function.

So what do the "extra" TREBLE and MIDDLE controls do? Set them at 12 o'clock and they're "neutral" (they mimic the tone of the original) or tweak them for extra flexibility.

Original's valve compliment: 1 x EF86, 3 x ECC83s, 1 x ECC82 in preamp, 1 x EZ81 rectifier, 2 x EL84s in power amp.

5. AC30TB

The first AC30's were similar to AC15's but with twice the power (using four EL84's) and the addition of a third channel. Just like the AC15, it was instantly popular. Even though it was a runaway success, several artists asked for more tonal flexibility. VOX designed an add-on tone circuit using an additional ECC83 valve. The circuit increased gain in the Brilliant channel and added Treble and Bass controls. The AC30's new gutsy tone became an instantly recognisable signature sound of many major groups in the mid '60S. VOX initially called this their "Brilliance Unit" but it quickly became known as "Top Boost." When Top Boost was first introduced it was only available as a retrofit back panel assembly. It was fitted to AC30 top panels around 1964.

GAIN, TREBLE and BASS mimic the original's Volume, Treble and Bass controls. The MIDDLE is an "extra" with 12 o'clock being its "neutral" position.

Our AC30TB model produces clean sounds that are rich and jangly with a smooth yet detailed top end, and overdrives that have a glorious, throaty bark — just like those classic, "Class A" tones that have made the original a "must have" in any serious player's amp collection.

Original's valve compliment: 5 x ECC83s & 1 x ECC82 in preamp, 1 x GZ34 rectifier, 4 x EL84s in power amp.

6. UK '70s

This is based on the "High Treble" channel of a 1971, 50 Watt, four input, all-valve head. This amp was chosen because the tone was incredibly rich and warm yet biting and distinct! As this amp has no master volume facility, the way to use it to its full potential is to crank the Volume.

To achieve the same response as the original, turn the VOLUME to maximum and use the Master Volume to set your desired volume level.

Wind the GAIN control all the way up and immerse yourself in an instantly recognizable, organic overdrive that responds beautifully to the subtle dynamics of your playing and dominates "classic rock." Rolling back your guitar's volume control results in a unique and highly usable clean sound.

Original's valve compliment: 3 x ECC83s in preamp, 2 x EL34s in power amp.

7. UK '80s

This is modelled on a 1983, all tube, single channel 100 Watt head that boasts a Master Volume control — a wonderful feature that allows the user to dial in a decent crunch tone without having to max out the amp's volume. Invariably played with its Gain control cranked to the max, this amp was responsible for the fat, roaring sound that dominated '80s hard rock and heavy metal. In the 80's this amp was the only amp of choice...and, for many, still is!

Although UK '80s became famous for its distinctive, cranium-crushing crunch, it isn't merely a "one trick pony" and neither is our model — just like the original, when you roll back your guitar's volume knob you'll get a bright, clean sound that's perfect for chord work and will cut through any mix like a hot knife through butter.

Original's valve compliment: 3 x ECC83s in preamp, 4 x EL34s in power amp.

8. UK MODERN

This is modelled on the High Gain channel of a modern, all-tube 100 Watter. It combines a toneful high gain preamp stage with the unmistakable, “snarling” punch and girth the UK ’80s power stage offers. The result is a highly aggressive, tone-breathing monster capable of mondo-gain while retaining individual note definition. With the GAIN control on full, UK MODERN allows lead lines to soar into soulful feedback, while its low-end “chunk” remains tight and punchy. Wimps beware!

Original’s valve compliment: 4 x ECC83s in preamp, 4 x EL34s in power amp.

9. NUMETAL

This model is based on the “Modern High Gain” channel of a brutal, 100 Watt, armour-plated beast. Its deep, loose low-end, some-what “fizzy” top and Monster-like gain has made this amp a mainstay for many modern, metal acts who either tune their guitars down low, or wield 7 -string axes.

At low GAIN settings, RECTO produces a distinctive, bright clean sound bolstered by some rich, upper harmonics that add fullness and dimension. But, if you play slamming, “nu-metal” that’s tuned low, then RECTO could well be the only way to go!

Original’s tube compliment: 5 x 12AX7s in preamp, 2 x 5U4G rectifier tubes, 4 x 6L6s in power amp.

10. US HIGAIN

This is modelled on the Overdrive Channel of an all-tube, 100 Watt head built in 1991 and covered in snakeskin! US HIGAIN is capable of a powerful, heavily saturated sound that combines an open low-end with compressed mids and highs. The result is a tone that remains focused and well defined at even the most extreme gain settings. These attributes have made this head a favourite with several of the world’s leading players.

Original’s tube compliment: 4 x 12AX7s in preamp, 4 x 6L6s in power amp.

11. BOUTIQUE OD

For this one we modelled the Overdrive channel of a different very rare, very expensive 100 Watt head built by the same designer of the one we used for Boutique CL. This custom-order, hand-wired beauty has a spectacular overdriven sound that’s perfect for sax-like, legato soloing. With its GAIN control wide-open, BOUTIQUE OD produces a stunning sustain which is very smooth and soulful.

Original’s tube compliment: 3 x 12AX7s in preamp, 4 x EL34s in power amp.

EFFECTS

The AD15VT, AD30VT & AD50VT provide eleven of the most popular effects (some effects actually combine two effects). you can adjust the SPEED parameter of modulation effects or the TIME parameter of delay/reverb effects simply by pressing the TAP switch twice. In addition to using the EDIT 1 knob to adjust the most important parameters, you can make more detailed adjustments by holding down the TAP button or BYPASS button while turning the EDIT 1 knob.

TYPE	TAP	EDIT 1	EDIT 2 [TAP+EDIT 1]	EDIT 3 [BYPASS+EDIT 1]
AUTO WAH		WAH SENS	WAH ATTACK	WAH POLARITY
COMP		COMP SENS	COMP ATTACK	
COMP+PHASER	PHASER SPEED	COMP SENS	PHASER SPEED	PHASER RESONANCE
COMP+CHORUS	CHORUS SPEED	COMP SENS	CHORUS SPEED	CHORUS MIX
CHORUS+DELAY	DELAY TIME	DELAY LEVEL	DELAY TIME	CHORUS MIX
CHORUS+REVERB	CHORUS SPEED	REVERB LEVEL	CHORUS SPEED	CHORUS MIX
FLANGER+REVERB	FLANGER SPEED	REVERB LEVEL	FLANGER SPEED	FLANGER RESONANCE
TREMOLO+REVERB	TREMOLO SPEED	REVERB LEVEL	TREMOLO SPEED	TREMOLO DEPTH
ROTARY+REVERB	ROTARY SPEED	REVERB LEVEL	ROTARY SPEED	ROTARY SENS
DELAY	DELAY TIME	DELAY LEVEL	DELAY TIME	DELAY FEEDBACK
REVERB	REVERB TIME	REVERB LEVEL	REVERB TIME	REVERB HIDAMP

NOTE: In order to adjust the effect parameters, Effect Bypass must be off (BYPASS LED dark). If you hold down the TAP switch and turn the EDIT 1 knob when bypass is on (BYPASS LED lit), you'll be adjusting the noise reduction — not the effect parameter.

HINT: If don't want to use an effect in a channel program, select either DELAY or REVERB as the effect type, and turn the EDIT 1 knob all the way to the left. This will set the DELAY LEVEL or REVERB LEVEL to the minimum setting.

AUTO WAH

This models an auto-wah; a device that creates an automatic "wah" effect that varies with your picking dynamics (i.e., how hard or soft you hit the strings) — a quirky, but useful effect.

EDIT1 "SENS" Adjusts the sensitivity of the effect in response to the volume of your guitar.

EDIT2 [TAP+EDIT 1] "ATTACK" Adjusts the response speed of the auto wah.

EDIT3 [BYPASS+EDIT 1] "POLARITY" Adjusts the direction in which the effect operates.

COMP

Want to play a clean passage that needs to be nice, smooth, and even? Need a bit more sustain on a lead line? Then look no further; COMP is the effect for you. It's modeled on a compressor pedal that is hugely popular due to the percussive clean sound it can produce — making it perfect for '80s and '90s pop and funk rhythm work. It can also add a singing, mellow, sustain to lead lines — clean or dirty.

EDIT1	"SENS"	Adjusts the sensitivity of the compressor. Turning the knob toward the right will increase the amount of compression and sustain. If you turn the knob all the way to the left, the effect is OFF.
EDIT2[TAP+EDIT 1]	"ATTACK"	Adjusts the strength of the attack.

HINT: In the COMP+PHASER and COMP+CHORUS combination effects, the ATTACK parameter is already set to the optimal value.

PHASER

A model of a much respected and popular analogue phaser, housed in a banana yellow box!

TAP	"SPEED"	Sets the modulation speed in a range of 0.1...10 [Hz].
EDIT2 [TAP+EDIT 1]	"SPEED"	This lets you use the knob to make fine adjustments to the parameter.
EDIT3 [BYPASS+EDIT 1]	"RESONANCE"	Adjusts the amount of resonance.

CHORUS

This models the rich sound of an analog chorus unit.

TAP	"SPEED"	Sets the modulation speed in a range of 0.1...10 [Hz].
EDIT2 [TAP+EDIT 1]	"SPEED"	This lets you use the knob to make fine adjustments to the parameter.

HINT: In the CHORUS+DELAY combination effect, the SPEED parameter is already set to the optimal value.

EDIT3 [BYPASS+EDIT 1]	"MIX"	Adjusts the mix amount of the effect.

FLANGER

A model of a truly classic flanger that “unchained” a highly influential modern guitarist who many hail as the “godfather of two-handed tapping.”

TAP	“SPEED”	Sets the modulation speed in a range of 0.1...10 [Hz].
EDIT2 [TAP+EDIT 1]	“SPEED”	This lets you use the knob to make fine adjustments to the parameter.
EDIT3 [BYPASS+EDIT 1]	“RESONANCE”	Adjusts the amount of resonance.

TREMOLO

This effect is based on the highly acclaimed tremolo circuit found in a BLACK 2x12.

TAP	“SPEED”	Sets the tremolo speed in a range of 2.5...10 [Hz].
EDIT2 [TAP+EDIT 1]	“SPEED”	This lets you use the knob to make fine adjustments to the parameter.
EDIT3 [BYPASS+EDIT 1]	“DEPTH”	Adjusts the tremolo depth.

ROTARY

This models a rotary speaker.

TAP	“SPEED”	Sets the rotational speed of the speaker in a range of 0.8...10 [Hz].
EDIT2 [TAP+EDIT 1]	“SPEED”	This lets you use the knob to make fine adjustments to the parameter.
EDIT3 [BYPASS+EDIT 1]	“SENS”	By adjusting this parameter you can make the rotational speed change automatically in response to the volume of your guitar. If you use this function, set the SPEED to a slow setting.

DELAY

This is a model of one of the most respected analogue tape echo machines ever made. In the original the “echo” is produced by a playback head and the exact “delay time” is set by varying the motor speed. Many professionals prefer these “lo-fi” units because of the warm, dark echoes they produce.

TAP	“TIME”	Sets the delay time in a range of 1...1486 [ms].
EDIT1	“MIX”	Adjust the mix amount of the delayed sound.
EDIT2 [TAP+EDIT 1]	“TIME”	This lets you use the knob to make fine adjustments to the parameter.
EDIT3 [BYPASS+EDIT 1]	“FEEDBACK”	Adjusts the amount of feedback.

HINT: In the CHORUS+DELAY combination effect, the FEEDBACK parameter is already set to the optimal value.

WARNING! If you crank up the FEEDBACK too much, an uncontrollable, cascading “run-away” of echoes will occur. So, use your ears and your common sense when setting this!

REVERB

A model of the most popular spring reverb system used in guitar amps.

TAP	“TIME”	Sets the reverb time in a range of 0.8...8 [seconds].
EDIT1	“MIX”	Adjusts the mix amount of the reverb sound.
EDIT2 [TAP+EDIT 1]	“TIME”	This lets you use the knob to adjust the reverb time.
EDIT3 [BYPASS+EDIT 1]	“HI DAMP”	Adjusts the dampening of the high-frequency range.

HINT: In combination effects, the TIME and HI DAMP parameters are already set to optimal values.

Troubleshooting

1.The amp isn't powering up when the POWER switch is ON.

- ➢ Is the power cable plugged into the AC power connector on the rear panel of the amp?
- ➢ Is the power cable plugged into an AC outlet?
- ➢ Is the AC outlet switched on and actually working?
- ➢ Does the power cable work?

2. There's no sound coming from the amp

- ➢ Is your guitar turned up?
- ➢ Are both ends of your guitar cable plugged into where they should be?
- ➢ Is your guitar cable working?
- ➢ Is the top panel MASTER volume turned up?
- ➢ Do you have headphones or anything else plugged into the amp's rear panel LINE/PHONE jack? If "yes," unplug!
- ➢ (For the AD50VT) Could a cable be connected to the rear panel [EXTERNAL SPEAKER OUT] jack?
  Disconnect this jack if you're not using an external speaker.
  If you don't hear sound from a connected external speaker, make sure that your speaker cable and external speaker are not broken or malfunctioning.
- ➢ Check the settings of the GAIN, VOLUME, TREBLE, MIDDLE and BASS. On certain amp types, if the TREBLE, MIDDLE, and BASS controls are all turned down, there will be little or no sound coming from the amp due to the way the circuit of the original works.
- ➢ If you're in Manual mode (the MANUAL LED lit), turn the following controls above their minimum setting: GAIN, VOLUME, TREBLE, MIDDLE, and BASS.

3. The amp doesn't seem very loud

- ➢ Is your guitar turned up?
- ➢ Is the amp's MASTER volume turned down low?
- ➢ (If you're using the AD30VT/AD50VT) Is the POWER LEVEL knob on the rear panel turned down?
- ➢ Check the settings of the GAIN, VOLUME, TREBLE, MIDDLE, and BASS controls. On certain amp types, if the TREBLE, MIDDLE, and BASS controls are all turned down, there will be little or no sound coming from the amp due to the way the circuit of the original works.
- ➢ If you're in Manual mode (the MANUAL LED lit), turn the following controls above their minimum setting: GAIN, VOLUME, TREBLE, MIDDLE, and BASS.

4. There's no sound heard from the LINE/PHONE jack when you use it.

- ➢ Check that the top panel MASTER volume isn't turned all the way down.
- ➢ Make sure sound is coming from the amp. IMPORTANT NOTE: You'll need to unplug your headphones or cable from the LINE/PHONE jack to do this, since plugging something into this jack automatically mutes the amp's speakers. If there's still no sound from the amp, go to page 27 "There's no sound coming from the amp." If you do hear sound, check the headphones or cable you are hooking up to this jack.

5. You can't hear any effects.

- ➢ Check that the BYPASS LED isn't lit. If it is lit, the effect is bypassed. Press the BYPASS button to disengage it; the BYPASS LED will go off.
- ➢ Is the EDIT 1 knob turned down too low? Adjust the EDIT 1 knob.

Specifications

Number of amp types:	11
Number of effects:	11
Noise reduction:	1
Number of programs:	11 preset, 2 channel
Input/output jacks	
Top panel:	1 x INPUT
Rear panel:	1 x FOOT SW jack, 1 x LINE/PHONE jack (AD50VT only) EXTERNAL SPEAKER OUT jack x 1
Power amp output	
AD15VT:	maximum 15W RMS @ 8 ohms
AD30VT:	maximum 30W RMS @ 8 ohms
AD50VT:	maximum 50W RMS @ 8 ohms
Speaker	
AD15VT:	1 x VOX original (8 inch 8 ohm)
AD30VT:	1 x VOX original (10 inch 8 ohm)
AD50VT:	VOX original (12 inch, 8 ohm) made by Celestion Corporation x 1
Signal processing	
A/D conversion:	24-bit
D/A conversion:	24-bit
Sampling frequency:	44.1 kHz
Power supply requirements:	AC, local voltage
Power consumption	AD15VT: 23W AD30VT: 45W AD50VT: 52W
Dimensions (W x D x H):	AD15VT: 428 x 224 x 395 (mm)/16.85" x 8.82" x 15.55" (inches) AD30VT: 456 x 224 x 430 (mm)/17.95" x 8.82" x 16.93" (inches) AD50VT: 578 x 265 x 485 (mm)/22.76" x 10.43" x 19.95" (inches)
Weight	AD15VT: 10 kg/22.05 lbs. AD30VT: 12 kg/26.46 lbs. AD50VT: 20 kg/44.09 lbs.
Included items:	power cable
Options (sold separately):	VFS2 dual foot switch

* Appearance and specifications of this product are subject to change without notice.
URL = http://www.voxamps.co.uk

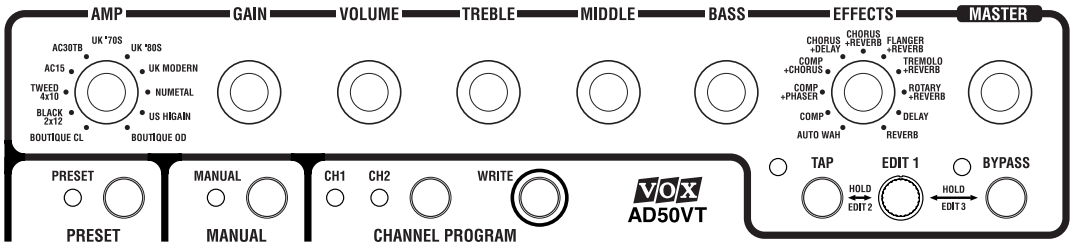
Programmer's Cheat Sheet

Wanna remember how you set up your favourite programs? Well this is the place to do it! Simply do as follows:

1. Indicate where all the knobs are set by drawing a line in the empty circles.
2. Indicate which MODULATION, DELAY & REVERB effects are being used by colouring in the relevant LED
3. Don't forget to make notes on NR, TAP TEMPO and POWER LEVEL in the areas indicated!

WORD TO THE WISE: There's only four panels you can fill out here so do yourself a favor by photocopying it and then keep a blank "master" so you can make more copies whenever you like

PROGRAM NAME:



EDIT2[TAP+EDIT 1]: /TAP

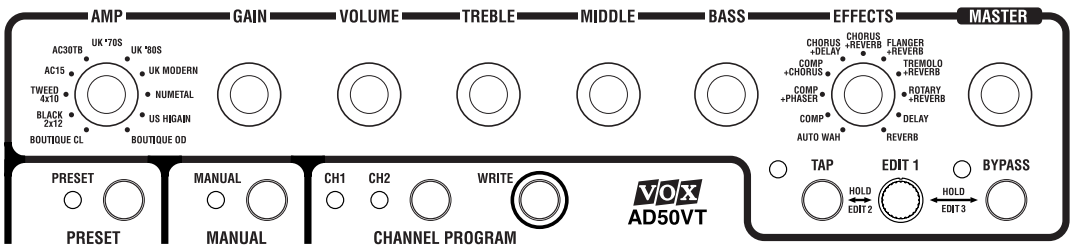
EDIT3[BYPASS+EDIT 1]:

NR (NOISE REDUCTION):

POWER LEVEL

NOTE:

PROGRAM NAME:



EDIT2[TAP+EDIT 1]: /TAP

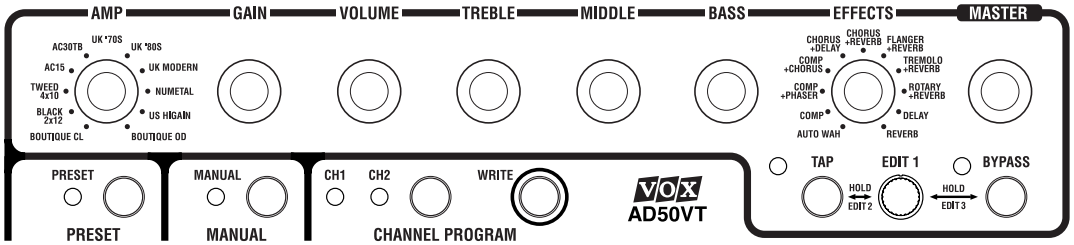
EDIT3[BYPASS+EDIT 1]:

NR (NOISE REDUCTION):

POWER LEVEL

NOTE:

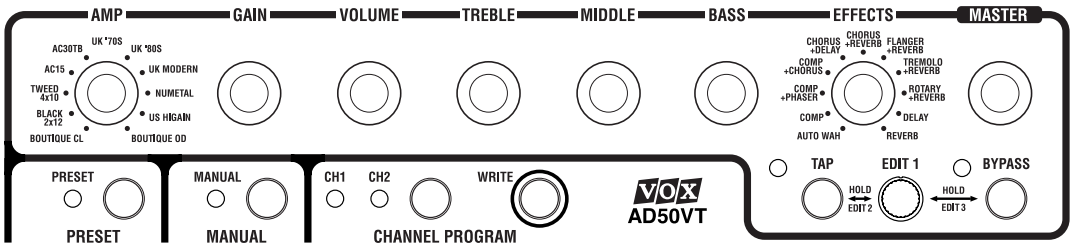
PROGRAM NAME:



EDIT2[TAP+EDIT 1]: /TAP	EDIT3[BYPASS+EDIT 1]:	NR (NOISE REDUCTION):	POWER LEVEL

NOTE:

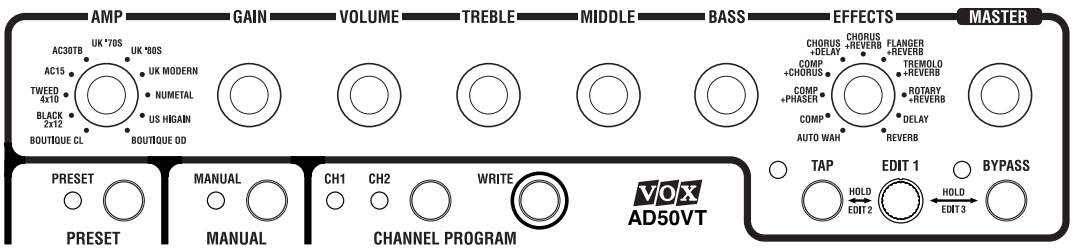
PROGRAM NAME:



EDIT2[TAP+EDIT 1]: /TAP	EDIT3[BYPASS+EDIT 1]:	NR (NOISE REDUCTION):	POWER LEVEL

NOTE:

PROGRAM NAME:



EDIT2[TAP+EDIT 1]: /TAP	EDIT3[BYPASS+EDIT 1]:	NR (NOISE REDUCTION):	POWER LEVEL

NOTE:

VOX AMPLIFICATION LTD. 9 Newmarket Court, Kingston, Milton Keynes, MK10 OAU, UK http://www.voxamps.co.uk/

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